

# THE SPITZER SALE BEGUN.

COLLECTORS AND DEALERS FROM MANY CITIES PRESENT.

Forbes, Kramers, and Broun on the First Day's List—\$5,000 and \$5,000 Paid for Bronze Statuettes—Estimates of Early Italian Make Bring \$2,500 and \$4,000—An Enamelled Vase for Which \$1,500 Was Paid Is to Come to This Country.

Paris, April 17.—The Spitzer sale was not as crowded as it was supposed it would be, but quality exceeded quantity. Among those present were M. Bouillon, Director of the Beaux Arts; M. Dorel of the Cluny Museum; Mr. Brinkmann, Director of the Hamburg Museum; Mr. Lessing, Director of the Berlin Art Gallery; Mr. Eger of Vienna, Mr. Goldmidt of Frankfurt, Messrs. Salting, Durlacher, and Davies, the noted London dealers, and Messrs. Montalieu, Lecomte, Barre, and Raffard, the Paris dealers. The bidding was brisk, although not exaggerated, except for bronzes. The sale was held at 33 Rue de Valenciennes. It is scheduled to last until June 10.

The bronzes were first offered. No. 111, a large tripod, which was the first piece sold, brought \$1,200. The tripod is of the late fifteenth century, and is placed over the other. The larger forms the tripod proper, and the smaller, which supports it, forms the base. Fourteen scenes from the life of Saint Agnes are represented. Each is placed under an elaborate carved Gothic arch. The characters are represented in the fashion of the fifteenth century, which is the period of the work.

A smaller tripod, No. 120 in the catalogue, sold for \$900. It is of French workmanship.

The next article sold, No. 541, was a large oval plate painted by Pierre Courtois, and dated 1507. On the plate is painted the Banquet of the Gods, after Raphael, and beneath it is traced the signature of the painter, "P. Courtois-Ami." About the edge of the plate is a frieze in gold on a black ground, and in the oval medallions, alternating with grotesque heads, are two figures of winged women, with Mercury and Diana in a gilt corner. \$1,400 was paid for this piece.

A ewer, also the work of Pierre Courtois, and belongs to the fourteenth century. The central piece represents the Virgin seated, holding in her right hand a flower and supporting the infant Jesus with her left arm. An angel descending from heaven is placing a crown on her head. Two angels, bearing torches, stand at the right and left of the group. Each of the wings of this triptych is divided and two scenes are depicted on each, one above the other. The upper half of the central piece shows the crucifixion. The three wise men and the elevation of the cross are shown on the left wing, and the right shows the presentation in the Temple and the lowering of the cross.

Two figures of the Virgin and the infant Jesus were sold next. Both are French, and belong to the fourteenth century. No. 134, which is 23 inches in height, brought \$2,500. The Virgin, standing and turned to the right, holds in her right hand an apple and carries the infant Jesus on her left arm. Her garments are edged with an embroidery in gold, and the lining is painted in red and blue. The hair is gilt.

No. 135, which sold for \$1,200, belongs to a later period of the fourteenth century. The figure of the Virgin is similar in pose to that in No. 134. The child, who rests on his mother's left arm, holds a bird in his left hand, and the right is placed on the Virgin's shoulder.

The ecclesiastical art works were sold after the bronzes. A casket of copper, etched and enamelled, dated in Limoges in the thirteenth century, sold for \$700. On one side is represented Christ on the cross between St. John and the Virgin. At the right and the left stand the apostles. On the top of the casket, which is the form of a house with a sloping roof, are three medallions in enamel. In the centre

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Limolain, and is divided into two parts. On one side is shown about to strike Malchus, whom he has thrown to the ground, with a knife which he holds in his hand. The other picture shows Judas embracing Christ, whom the soldiers have seized. This sold for \$700.

Another picture, No. 470 in the catalogue, shows Thales, the Queen of the Amazons, visiting Alexander. It is the work of Leonard Limolain, and bears the date 1563. In the

centre of the painting Alexander is seen embracing the Queen. On the left stand a group of warriors, and on the right Amazons on horseback surround a child, who holds the rein of the Queen's horse. This was sold for \$1,140.

A drinking vase, decorated on the inside with the figures of a bacchanal and a youth, and on the exterior with four heads, sold for \$800. A small box, 8 inches by 6 inches, of wood gilded and ornamented with seven small plaques in enamel, sold for \$2,000. It was No. 540 in the catalogue.

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of the late fifteenth century. He is seated, naked, with his legs crossed. With his right hand he holds a rose to his lips, and in the left a horn of plenty which serves as a candlestick. Near the altar stands a small vase, which can be used as an inkstand.

Another example of fifteenth century Paduan work was an inkstand, No. 1,452 in the catalogue, which brought \$800. It represents a group of sea horses in high relief, and is 5 1/2 inches high.

Another inkstand of North Italian fifteenth century workmanship, and about twice the size of the preceding vase, brought \$4,000. It represents a warrior in antique armor. His helmet lying at his feet serves as the inkstand. It was bought by Durlacher of London.

An antique cavalier by Andrea Briseo sold for \$8,300. The man is riding barebacked in Roman costume, with a richly decorated helmet on his head. His mouth is open, as though he were giving an order. In his right hand he carries a sword, and in his left a shield, on which are engraved two galloping horsemen, with the motto, "Duba Fortuna."

A statuette of Peter Vischer, by himself, brought \$3,800. The artist is represented with his left foot forward, wearing a long blouse

with a leather belt. A purse hangs from the belt, and in one hand he holds a hammer and in the other a chisel. There is a cap on his head, and his beard is shown long and newly barbered.

A bust of an old woman, with the hair parted in the middle and gathered under a bonnet, and wearing a low-cut bodice laced in front, sold for \$4,000. It is Venetian work of the fifteenth century.

A bust of a young man of the same school and period was bought for the Louvre for \$3,200. The head is slightly turned to the left, and the hair is short. He wears a robe

at full speed could heat any other sea-going vessel in the world."

The Nuevo de Julio was built by Sir William C. Armstrong, Mitchell & Co., Limited. Her name does not appear in the United States naval reports or in any of the other publications that aim to keep track of the construction of war ships. In the *Naval Annual* there is mention of another Nuevo de Julio, in

1894. He remained on board but a short time. When he left the Nuevo de Julio he had a salute. Then there came on board the ship the first of the revolutionaries who were curious to see what the cruiser looked like. During the voyage all the ship's soldiers had become wet, and now countless flags of all colors hung on the forecastle deck to dry.

While the officers were inspecting the vessel, the officer in command ordered the band on deck and told the leader to play some music. A band of twenty-one men dressed in sailor's costume appeared with trombones and cornets and other instruments and gathered around an immense square music stand. The leader stood in the middle of the square, waved his baton and that band played, "Tango Room."

The visitors opened their eyes in astonishment. "Zat, zat in English!" one of the officers said. "Zat, zat is a lavender air in six counter."

After that the band played "Comrade," "The Man in the Moon," and "Hail Columbia." The first thing the visitors noticed during the tour of the ship was the striking difference between the physique of the men and of the overboard ship. The men were all of a hardy-looking lot, who walked the decks barefoot and climbed around like monkeys. The overboard ship was a different matter. The men in their neat attire, looked more like dandies than like fighting men. But their appearance was deceptive. They were all of a hardy-looking lot, who walked the decks barefoot and climbed around like monkeys.

One of the visitors began to hum "Annie Laurie." A Lieutenant sprang up, doffed his cap, and said: "I am a lieutenant too. I will order you to play it."

And he went and did it.

THE KEELEY CURE NOT SOLD.

Its Capital May Be Increased, However, and Its Business Extended.

CHICAGO, April 17.—The statement in a morning paper that the Leslie E. Keeley Company had sold out its parent plant for the cure of rheumatism at Dwight and 1210 Broadway in this country and ten in Europe, for \$10,000,000, is incorrect. The following dispatch settles the matter:

"The design of this bill is to secure the erection of a memorial hall by the State at a cost of \$25,000 on the site of the old Court House at White Plains, in which the Declaration of Independence was formally ratified and approved by the Provincial Congress of the Colony of New York, and which was the scene of the signing of the original and the revised constitutions of the State."

ALBANY, April 17.—Gov. Flower has vetoed Senator McClelland's bill appropriating \$25,000 to establish the Memorial Hall of the State of New York at White Plains. In his veto the Governor says:

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# ARGENTINA'S CRACK BOAT.

THE FASTEST CRUISER IN THE WORLD, IT IS SAID, PAYS US A VISIT.

Just from the Builders, and Modern to the Last Inch—She and Her Officers Are Glad to See Visitors—Tarrara for New York.

The Argentine Republic's protected cruiser Nuevo de Julio, on her way from Newcastle, England, where she was built, to Hampton Roads, where she will take part in the festivities, cast anchor off Tompkinsville, N. Y., yesterday morning to coal up. As she had her nose out of the mist and came in sight of the forts she gave the national salute of twenty-one guns, to which Fort Hamilton responded. When she had cast anchor her principal officers went ashore, followed by the entire crew of 319 men, but no marines. All our men know that the marines do not go ashore.

The Captain of the Nuevo de Julio is Señor Don Martin Rivadavia, but Commodore H. H. Howard, of the Argentine navy, flies his flag on her on this trip. Both officers went ashore as soon as the vessel cast anchor, and having made her report of her arrival, they returned to the ship. The Commodore is a native Argentine, and his first command was the cruiser the Nuevo de Julio was built in. When she sailed down the river on the Tene he had a white flag on her hull, and below it the words "Tene de Julio" in black. When she crossed the river yesterday the white of her hull was relieved from stem to stern by big patches of black. Upon the decks everything was in confusion. The work was very quiet, so that few people heard anything about the magnificent vessel. But I was there and saw it. The second largest vessel of our navy is the "25th of May." She was as fast as any cruiser in the world until this one was built. But this boat is twenty feet longer than the "25th of May," and combines all the latest improvements in naval construction. Her average speed is not very high, but between sixteen and seventeen knots, but

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